

Speech Acts in Musical Movie “*The Sound of Music*”

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Abstrak: Dalam mengekspresikan gagasan, seseorang tidak hanya menghasilkan ujaran semata, melainkan juga melakukan sebuah tindakan melalui ujaran-ujaran yang dihasilkan tersebut, fenomena ini lazim disebut tindak tutur. Di sisi lain, film adalah potret nyata dari kehidupan sehari-hari yang tertuang dalam bingkai cerita yang divisualkan. Dari sebuah film penonton dapat memperoleh hiburan sekaligus nilai-nilai yang bisa diaplikasikan ke dalam hidup mereka. Objek dari penelitian ini adalah bahasa yang digunakan oleh tokoh utama film “*The Sound of Music*”. Film ini bergenre musikal, para tokoh dalam film ini mengkomunikasikan gagasan dan pemikiran mereka melalui lirik-lirik lagu, dan hal inilah yang membuat film ini menarik untuk diteliti. Bagaimana tindak tutur yang dihasilkan oleh para tokoh utama film ini dalam komunikasi mereka dan tindak perlokusi yang mungkin akan muncul adalah fokus dari penelitian ini. Penelitian ini menggunakan metode diskriptif kualitatif dan menggunakan kerangka berpikir teori tindak tutur yang digagas oleh Austin untuk menganalisa data. Berdasarkan temuan-temuan dalam penelitian ini, dapat disimpulkan bahwa: Dari lima jenis ujaran tindak ilokusi, terdapat hanya empat jenis tindak ilokusi yang digunakan oleh para tokoh utama di dalam film. Detail dari temuan ini adalah sebagai berikut: terdapat empat data yang termasuk kasus direktif yang kesemuanya dalam bentuk ujaran perintah yang memiliki tindak perlokusi menjalankan perintah; tiga kasus ujaran komisif dalam bentuk ekspresi penolakan, yang memunculkan tindak perlokusi pihak yang tertolak akan membatalkan tindakan yang ia lakukan; empat kasus representatif dalam bentuk pernyataan dan penggambaran; dan yang terakhir dua kasus ekspresif dalam bentuk memberi selamat yang memunculkan rasa nyaman sebagai tindak perlokusinya.

Kata kunci: tindak tutur, tindak lokusi, tindak illokusi, tindak perlokusi, *the Sound of Music*

There are so many cases of “infringements” in conversations that arise misunderstanding, even conflicts, among the conversations makers we can find around us. There are several reasons which underlie this situation; context and interpretation, it happens when the speaker does not only deliver his/her intentions through explicit utterances but also implicit ones. First, when a speaker conveys an indirect or implicit intention to a hearer, it might not be clearly understood by the hearer. Consequently, the speaker’s intention might be missed in the conversation. Second reason, conversational manner, it happens when the speaker violates or does not fulfill the requirements of certain rules allotted in a speech community where he/she speaks. Consequently, his/ her utterance is considered to be impolite or has negative interpretation.

Moreover, language as a means of communication should be used to communicate expressions or meaningful utterances to produce appropriate action so that misunderstanding

made between the speaker and hearer can be avoided. Speech acts are performed by the speaker and hearer while they are speaking. Searle (in Wardhaugh, 1988) states that speech acts are the basic or minimal units of linguistic communication that occur in all linguistic communication is not the symbol, word or utterance but rather the production of symbol, word, or utterance in the performance of speech acts. This view indicates that speech acts in linguistic communication is the production of utterances made by the speaker and the hearer while they are conversing and following with intended performance. In such a way, they can perform speech acts appropriately, according to their intention.

In addition, Austin (1962) states that there are many different things which speakers can do with words. While a person is producing some utterances, he/ she does not only make statement or question about information but also performs an action. He further explains that the saying and doing are inseparable in senses. The acts

could not be done without using language and the saying counts as the doing. This statement indicates that language is the source of acts.

Furthermore, many people make a movie as the model of the real condition. Many people learn about language from movie, live style, fashion mode, technology etc. Movies teach us how to solve many social problems. Realize or not the increased and decreased of the language are influenced by movie.

Moreover, this study takes classic musical movie under title "The Sound of Music", for a lot of cases of speech acts are suspected to be there. In the movie, we can find many unusual conversations done by the characters which deviate from everyday speech. "The Sound of Music" is a classic musical movie produced in 1965 which is directed by Robert Wise and has won many awards in its era is based on a book "The Von Trapp Family Singers" written by Maria Von Trapp which tells about her life. The movie which takes Second World War as its setting tells about nun (Julie Andrews) who has to care for seven children of Captain Von Trapp (Christopher Plummer). After experiencing many moments, eventually, Maria marries with Von Trapp and be a great mom.

There are several considerations in taking this kind of retro movie as the object of the study. First, the language used in the movie is in the form of lyrics, since it is a musical movie, therefore, it is so beautiful and different from everyday conversation; Second, there are so many moral values that can be learnt from it such as: honesty, struggle, patient, bravery, and others; Third, through the movie we can learn the history of world war II, for it tells about the cruelty of Nazi to Scotland people. Von Trapp is a Scotland Captain, who is forced to be bent down before Fuhrer, but he refuses it for the sake of his family and country, his nationality is an exemplary. Furthermore, this movie becomes interesting since it is based on true story of Von Trapp family; And the last, from the conversations among the main characters of this movie, there are so many utterances suspected to be the cases of speech act which become the primary concern of this study.

Despite the many values that can be learnt from the movie, speech act is a kind of knowledge that must be known by speakers to avoid misunderstanding, even conflicts, among the conversations makers which caused by implicit intentions to a hearer. In addition, by knowing the speech act produced by the speaker,

the hearer will be able to decide the appropriate response and action which the speaker intends to the hearer do. Based on those reasons, this study is conducted to investigate the occurrence of speech act in "The Sound of Music" Movie, which becomes best musical movie in its era.

Based on the background of the study described in the preceding part, the following research problems are formulated: (1) What are types of illocutionary act found in the conversation between the main characters of "The Sound of Music" movie? (2) Are there any perlocutionary acts within the illocutionary acts in the conversation between the main characters of "The Sound of Music" movie?

The objectives of the thesis are not much different from the problems and they are: (1) To find out the types of illocutionary act in the conversation between the main characters of "The Sound of Music" movie. (2) To find out if there are the perlocutionary act within the illocutionary act in the conversation between the main characters of "The Sound of Music" movie. The findings of the study are able to give both theoretical and practical contributions in the area of linguistics especially in sociolinguistics and pragmatics. Theoretically, the study gives obvious description of Speech acts of Austin's which occur in the classic musical movie "The Sound of Music". Practically, since speech act are kind of guideline on how to use language effectively and efficiently and to make communication successfully, in which this theory can give contribution to improve the quality of teaching in the productive language aspect.

In watching movie sometimes we get difficulties in comprehending the dialogue or facing misunderstanding in interpreting the messages as like in the dialogue of "The Sound of Music" movie. By understanding the speech acts found within the movie, those problems can be avoided. Furthermore, for other researchers, since the area of sociolinguistics covers several theories such as: (a) cooperative principle; (b) politeness strategy; and (c) speech acts, the results of this study are expected to be useful for supporting the previous studies in the same field, Sociolinguistics, especially in the area of acting and conversing.

The scope of this study is sociolinguistics especially speech acts proposed by J.L. Austin which consist of three major classifications, locutionary act, illocutionary act, and perlocutionary act. The limitation of this study is the main characters of "The Sound of Music"

movie which is released by Sony Pictures based on Maria Von Trapp's novel with the same title in 1965.

THEORETICAL STUDIES

SPEECH ACTS

Speech act refers to a theory which analyses the role of utterances in relation to the behavior of speakers and hearers in interpersonal communication (Crystal, 1991:323). Speech acts are acts of communication to express a certain attitude. Speech acts are actions that are carried out through language. Simply, speech acts is language as action, which means by uttering the word we do the action, we are not just saying something but we are actually doing something. If we say "get out of here!" actually we do command action, or "you should do this instead of that." By uttering that sentence we perform an action that is suggesting, or etc. As an act of communication, a speech act succeeds if the audience identifies, in accordance with the speaker's intention, the attitude being expressed.

Speech act theory was first introduced by a British philosopher J.L Austin, whose Harvard lectures were published in a book, entitled "How to Do Things with Words" (1962). Austin's student, the American philosopher John Searle, has carried on his work, first in a book *Speech Act* (1969) and in subsequent. In addition, both of John Austin and John Searle developed speech act theory from the basic belief that language is used to perform actions; thus its fundamental insights focus on how meaning and action are related to language (Schiffrin, 1994: 49).

In attempting to express something in mind, people do not only produce utterances containing grammatical structures and words but also they perform action via those utterances (Yule, 1996: 47). For instance is boss's utterance in the following sentence is more than just a simple statement: "You're accepted". This sentence indicates that a new employee has accepted in the company. The sentence performed via utterance are generally called speech acts and commonly given more specific labels, such as apology, complaint, promise, request, order and so on.

Constative vs. Performative

Austin in Wardhaugh (2006: 285) divided utterances into two types, Constative and performative. Constative utterances are

connected in some ways with events in possible world in which such position can be true or false. These utterances were typically in the form of assertions or statement.

Likewise, Austin in his well-known work "How to Do Things with Words" gives rise to a new point of view on language especially the term of performative utterances. He argues that in using performative utterances, a speaker is not just saying something, but he also doing something. For supporting those statements, the researcher uses a theory from Austin in Wardhaugh (2006: 285); he claims "to say something is to do something, or in saying something we do something, and even by saying something we do something". All what we utter actually has a power which can change word, diction, and intonation into movement. The idea is able to create the movement of speech organ, then, the speech organ which produce sound of utterances is able to make movement of both the speaker itself and the hearer.

Types of Speech Acts According to Austin

All expression of language must be viewed as acts. Austin in Renkema (1993:22) distinguished three kinds of action within each utterances: locutionary act, illocutionary act, and perlocutionary act.

Locutionary Acts

It is stated that locutionary act is the act of uttering a sentence with a certain meaning. In this activity, the speaker produces some utterances to convey certain meaning to listener. Renkema (1993: 22) states that locutionary act is the physical act of producing an utterance. Locutionary act is simply uttering sounds, syllables, words, phrases and sentences of a language. The example of locutionary is "Close the door, please". The physical utterances of those statements are called locutionary acts.

Illocutionary Acts

Illocutionary act is the act which is committed by producing an utterance. When there is an utterance, there is an action of someone's; by uttering a promise, a promise is made; by uttering a threat, a threat is made (Renkema, 1993: 22). The production of the sentence token is the illocutionary act and the minimal units of human communication are speech acts of a type called illocutionary.

The true significance of illocutionary act is shown when speech acts theory is located

in broader social context. A correct account of illocutionary acts has repercussions for certain political questions. Illocutionary acts are characterized by reference to certain types of effects (or results, consequences, or upshot) that actions may have.

It is also often emphasized that Austin (1962) introduced the illocutionary act by means of a contrast with other kinds of acts: the illocutionary act, he says, is an act performed in saying something, as contrasted with a locutionary act, the act of saying something, and also contrasted with a perlocutionary act, an act performed by saying something. But it may be misleading to distinguish between 'kinds' of acts, for these are not separate categories of speech, but instead describe different levels on which speech might work. Any one particular speech event may have any combination of locutionary, illocutionary or perlocutionary effects. For example: apologizing ("sorry for that!"), questioning ("It is raining?"), promising ("I promise I'll give it back"), greeting ("Hi John!").

Perlocutionary Acts

Perlocutionary act is the intended or actual effect of a locutionary act, the consequences of these acts have on hearer's attitudes, belief, or behavior. We may identify the locutionary act with the transmission of the message ideational communication and illocutionary act with the transmission of discourse (interpersonal communication) from the three classifications in term of the process models of communication. This means that the illocutionary goal has been distinguished from other social goals of maintaining cooperation and politeness.

The Sound of Music Movie

The Sound of Music is a 1965 American musical film directed by Robert Wise and starring Julie Andrews and Christopher Plummer. The film is based on the Broadway musical The Sound of Music, with songs written by Richard Rodgers and Oscar Hammerstein II, the musical book written by the writing team of Howard Lindsay and Russel Crouse, and the screenplay written by Ernest Lehman. Based on the book The Story of the Trapp Family Singers by Maria von Trapp, the film is about a young woman who leaves an Austrian convent to become a governess to the seven children of a naval officer widower. The Sound of Music contains several popular songs, including "Edelweiss", "My Favorite Things", "Climb Ev'ry Mountain", "Do-Re-Mi", "Sixteen

Going on Seventeen", "The Lonely Goatherd", and the title song, "The Sound of Music".

The Sound of Music was filmed on location in Salzburg, Austria; the state of Bavaria in Germany; and at the 20th Century Fox studios in California, USA. It was photographed in 70mm Todd-AO format by Ted D. McCord. The film won a total of five Academy Awards including Best Picture and displaced Gone with the Wind as the highest-grossing film of all-time. The cast album was also nominated for a Grammy Award for Album of the Year.

In 2001, the United States Library of Congress selected the film for preservation in the National Film Registry as it was deemed "culturally, historically, or aesthetically significant" ([http://en.wikipedia.org/wiki/The_Sound_of_Music_\(film\)](http://en.wikipedia.org/wiki/The_Sound_of_Music_(film))).

Living as a young postulant at Nurnberg Abbey in Salzburg, Austria, Maria is constantly getting into mischief to the consternation of the nuns and the Mother Abbess. After receiving a request from a widowed Austrian naval captain for a governess for his seven children, Mother Abbess asks Maria to accept the position, and Maria reluctantly agrees. When she arrives at the von Trapp estate, Maria discovers that Captain Georg von Trapp keeps it in strict shipshape order, uses a whistle to summon his children, issues orders, and dresses his children in sailor-suit uniforms. Although initially hostile toward her, the children eventually warm to her and she teaches them how to sing and allows them to play.

At a banquet the Captain has organized in honor of Baroness Schroeder, eleven-year-old Kurt watches the guests dancing the Landler and he asks Maria to teach him the steps. When the Captain sees Maria dancing in the moonlight, he cuts in and partners her in a graceful performance, culminating in a close embrace; Maria breaks away and blushes, confused about her feelings. At the end of the evening, the Baroness, noticing the Captain's attraction to Maria, convinces her to return to the abbey. Back at the abbey, Maria keeps herself in seclusion until Mother Abbess persuades her to return to the von Trapp family. When she discovers that the Captain is now engaged to the Baroness, she agrees to stay until they find a replacement governess. Realizing that he is in love with Maria, the Captain breaks off the engagement, and they subsequently declare their love for each other; soon after, the two are married in an elaborate ceremony.

While the Captain and Maria are on their honeymoon in Paris, Max enters the children

in the Salzburg Music Festival against their father's wishes. Austria is annexed into the Third Reich in the Anschluss, and upon their return the Captain is informed by telegram that he must report as soon as possible to the German Naval Headquarters in Bremerhaven to accept a commission in the German Navy. Strongly opposed to Nazism, the Captain tells his family they must leave Austria. As the von Trapp family attempts to leave during the night, they are stopped by Nazi guards outside their estate. They lie to the guards claiming they are performing in the Salzburg Festival, so Hans Zeller, the recently appointed Nazi Gauleiter, agrees to accompany them to the hall, but insists that the Captain depart for Germany immediately after the performance. The family takes part in the contest and slip away during their final number, seeking shelter from the patrolling guards at the abbey cemetery. They are discovered hiding by Rolfe (a former messenger boy enamoured of the Captain's sixteen-year-old daughter, Liesl, but now a proud Nazi) who threatens to shoot the Captain. The Captain is able to disarm the boy and tries to persuade him to escape with them, but Rolfe calls for assistance. After the family escapes in a waiting car, the Nazis try to pursue, but their cars fail to start, having being sabotaged by the nuns. The von Trapp family hike over the Alps into Switzerland and to freedom.

METHOD

This research was conducted to analyze the types of illocutionary acts and the perlocutionary acts in a movie. The method that was suitable to use in solving problem is descriptive qualitative research design.

In conducting literary research, the object of the study is needed. The object of this study was the utterances from dialog between the main characters of "The Sound of Music" movie. This study analyzed the utterances of main characters (Maria and Captain Von Trapp) dealing with illocutionary acts and perlocutionary acts. In this case, the researcher analyzed the data based on the theory of speech acts proposed in the previous chapter.

Research instrument is important to obtain the data of this study. It is a set of methods which is used to collect the data. The key instrument of this research is the researcher himself, because it is impossible to analyze the data directly without any interpretations from the researcher herself since the data in form of utterances.

To collect the data, the following step are done. Firstly, watching and understanding "The Sound of Music" movie. The researcher collect the data by watching the movie from the beginning up to the end, to identify the utterances which is possible to be analyzed by using speech act theory. Secondly, he selects the conversation or utterances among main characters only. The last, he transcribes the conversation from the main characters.

After all the data were collected, the next step was the data analysis. In this step, the collected data were analyzed to get conclusion. The data analysis of this research used following steps : (1) Analyzing the utterances produced by main characters in "The Sound of Music" Movie. (2) Identifying the speech act utterances from all utterances used by main characters in "The Sound of Music" movie. (3) Categorizing the types of speech act utterances used by main characters in "The Sound of Music" movie based on the theory of speech act. (4) Explaining the scenes when the utterances were produced in order to understand the types and meaning speech acts.

RESULT AND DISCUSSION

To clarify the answers of the research problem, the discussion of the findings need to be done after data are obtained and analyzed.

Kinds of Illocutionary Acts

After analyzing the data, it was found that the main characters of the sound of music movie, Maria and Von Trapp are used the four of five illocutionary acts. They are; assertive, directive, commesive, and expressive. For declarative, the researcher cannot find any case of it.

Directive Utterances

This illocutionary act attempts the addresses to do something, the speaker intended to produce some effects through action by the hearer, such us ordering (asking for somebody to do something, e.g. "take a sit"), commanding (commanding somebody to do thing, e.g. "go away"), requesting (asking something politely, e.g. "would you like to give me a cup of coffee, please"), advising (giving advice or opinion to somebody about what (he) should do, e.g. "you should learn hard"), recommending (suggesting or advising, e.g. "you may see after this meeting").

This illocutionary acts constitutes data number 1 "insisting", 2 "requesting", 3 "ordering", and data number 4 "suggesting". The distribution of directive speech act used by the main characters of the sound of music movie, Maria and Von Trapp has equal percentage, one for every data found.

Commissive Utterances and Its Possible Perlocutionary Acts

This illocutionary act is an act which the speaker commits to some future action. This point is concerned with altering the world to match the words, but this time the point is to commit the speaker her/himself to acting and it necessarily involves intention. The example of this point are promising (stating something to do next, e.g. "I will come to your house this afternoon"), threatening (stating an intention to punish or harm somebody, e.g. "I will kill you"), and offering [presenting something to be accepted or refused, e.g. "Would you mind coming to my party to night"?]. This illocutionary acts constitutes data number 5 "refusing", 6 "refusing", and 7 "refusing". The most frequent commissive act performed by the main characters of the sound of music movie, Maria and Von Trapp is refusing.

Representative Utterances and Its Possible Perlocutionary Acts

In this case, assertive or representative acts it commits the speaker to the truth of expressed proposition. The types of assertive acts are informing, denying, stating, asserting, predicting, announcing, conjecturing, and disagreeing. This illocutionary acts constitutes data number 8.1 "affirming", 8.2 "emphasizing", 8.3 "explaining", and 9 "describing". The distribution of directive speech act used by the main characters of the sound of music movie, Maria and Von Trapp has equal percentage, one for every data found.

Expressive Utterances and Its Possible Perlocutionary Acts

This illocutionary act is an act which speaker expresses a psychological state specified in the sincerity condition about a state affairs specified in the propositional content. This point

includes thanking (expressing one's gratitude to somebody, e.g. "thank you very much"), apologizing (saying sorry to somebody, e.g. "I am sorry") welcoming (greeting somebody in a friendly way when s/he arrives, e.g. "welcome to Malang", congratulating (expressing pleasure at the success or good fortunes, e.g. "happy birthday, mom"), pardoning (acting of forgiveness, e.g. "excuse me, Sir", and praising (expressing a praise). This illocutionary acts constitutes data number 10 "congratulating" and 11 "congratulating". The most frequent expressive act performed by the main characters of the sound of music movie, Maria and Von Trapp is congratulating.

Moreover, for the fifth type of illocutionary act, namely declarative, in the conversations among the main characters of the Sound of Music Movie, Maria and Von Trapp is hard to find.

The Functions of Illocutionary Acts

It is found that the main characters of the sound of music movie, Maria and Von Trapp use four functions of illocutionary acts. There are four function of illocutionary acts: competitive, convivial, collaborative and conflictive.

Competitive

Competitive is illocutionary acts aims at competing with the social purposes. The function of competitive can be identified from data number 2, 5, and 6.

Convivial

Convivial is illocutionary acts aims in compliance or coincide with the social purposes. The function of competitive can be identified from data number 3, 4, 10, and 11.

Collaborative

Collaborative is illocutionary acts ignoring the social purposes. The functions of collaborative can be identified from data number 8.1, 8.2, 8.3, and 9.

Conflictive

Conflictive is illocutionary acts aims at conflicting against the social purposes. The function of conflictive can be identified from data number 1, 5, 6, and 7. The most frequent of the functions of illocutionary acts that is performed by the main characters of the sound of music movie, Maria and Von Trapp is conflictive and convivial.

Possible Perlocutionary Acts

Data 1

Von Trapp will follow him to the destination place he means; however, in fact Von Trapp refuses him by saying something about singing in a festival.

Data 2

Maria intends to see is that they will introduce their name properly; however, Lousia tries to make fun of her by telling a lie about her name, she mentions that her name is Brigita instead of Louisa.

Trapp's objection and cancel what he has planned.

Data 7 Data 3

Leisl will directly go to her room to sleep since she has fully realized that Maria's intention is not merely ordering her to bed but to save her from her father's wraths.

Data 4

Zeller will leave him and his family alone and he won't accept a commission of joining Germany navy army.

Data 5

Zeller will leave him and his family alone.

Data 6

Max will realize about Von

Von Trapp will reconsider his way of calling his children or even changes it.

Data 11

Kurt will feel comfortable enough with Maria as his nurse.

Furthermore, the representative utterance does not have any possible perlocutionary act, since the purpose of it is merely telling a certain condition to its hearer.

CONCLUSION AND SUGGESTION

Conclusion

Based on the findings and discussions, the conclusion of this research can be drawn as follows. Concerning with the types of illocutionary act, from the five types of it, the researcher does not find only declarative one. From data analysis it is found that there are four data suspected to be the cases of directive, three cases of commissive, four cases of representative, and two cases expressive.

Moreover, from the four directive illocutions found in the movie, mostly they are in the form of ordering expressions which have following the order as its perlocutionary act and convivial as the dominant function.

In addition, the three cases of commissive are dominated by refusing expressions, the possible perlocutionary act that may arise are that the one who are refused will undo what he did. The dominant function underlying those expressions is conflictive, which means that the speaker tries to open a conflict with the hearer.

The four representative cases found have equal portion, one for every data, those are affirming and describing expressions in which do not have any possible perlocutionary act, and the dominant function in this type of illocutionary act is collaborative function.

Furthermore, for the expressive type, it contains of two similar expressions, namely congratulating which has arising comfortable feeling as the possible perlocutionary act and has convivial function. The previous chapter also describe that in the conversation between the main characters of "The Sound of Music" movie, they do not use any declarative act at all.

Suggestions

Concerning with the topic of this research, there are some suggestions to be considered. It is suggested for the next researcher to take other kinds of communication forms besides idle conversation, such as debate, speech, and etc.

Furthermore, since the area of sociolinguistics covers several theories such as: (a) cooperative principle; (b) politeness strategy; and (c) speech acts, therefore it is suggested that the next researcher will conduct those two other parts, which are still under the same topic with speech act, namely acting and conversing in sociolinguistics area.

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